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ROBERT HENRI, HIS LIFE AND WORKS. EDITED BY WILLIAM YARROW AND LOUIS BOUCHE. 4°, 35PP., 40 PLS. NEW YORK, BONI AND LIVERIGHT, 1921.

The impression given by the monograph on Robert Henri is that this artist stands forth alone among American portrait painters as the founder of a new faith. His success is due, not to any outward force or circumstance, but to his intense feeling for the expression of life. He is one of those men (only too few in number) who refuse to accept the dogma of their time; who seek, and not in vain, to reproduce creatively what they see and feel, instead of slavishly following recipes. Recipes are always an evil, but never are they more to be abhorred than in the arts. It is Henri's merit to have overcome their influence on himself and to have abated their prevalence in the modern schools. He sought inspiration from his teachers: from most of them he received formulas, dead and useless. From him one may learn that guidance—inspired guidance—is the foremost quality of a real teacher. Technique is necessary, but secondary. Consequently, Henri left his instructors determined to paint what he felt.

He travelled much—spent a few years in Philadelphia—and finally centered his activities in New York. When he left art school, he was warned of the insidious effect the Impressionists might have upon him. But Henri was ever an independent. He took from them only what was necessary for the clearer realization of his own art. He never dealt immoderately with his material, but sought to bring about a just balance of orthodoxy and *esprit*. Henri's pupils have been many, and he has taught them to think for themselves.

The illustrations in the book represent chiefly Henri's later portraits but are diversified enough to exhibit the spirit of his work in many of its phases. He paints smiles that you feel will fade when you turn away, eyes that glisten, and eyes that sleep. The movement of his "people" is particularly true in its lazy aggressiveness. His tones are radically free from any photographic resemblance—he sees what passes, not what stays.

As the beginning of a series of monographs on American artists this book is a most commendable effort.

R. E. Lyman